

HAWAII ARCHITECT

December 1989

HS/AIA Orientation
Reflections '89

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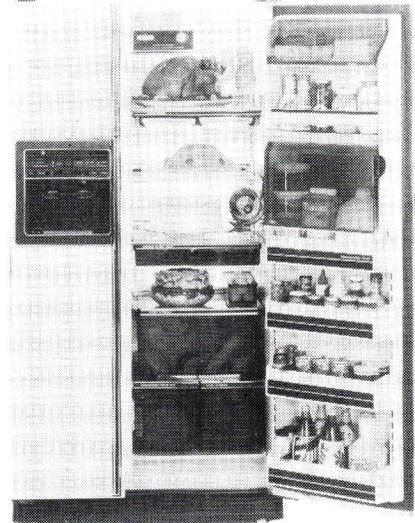
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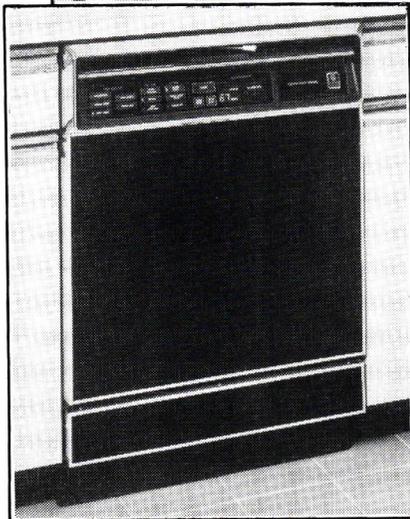
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Contents

President's Message

7 Designing Our Preferred Future: A Retrospective View

This past year, highlighted by looking at and planning for the future, has progressed almost as planned.

by Carol S. Sakata, AIA

HS/AIA Orientation

10 Meeting Design Challenges for More Than 60 Years

In many ways, the Society's history reflects changes in Hawaii during the past six decades.

14 HS/AIA Committees: The Commitment Lives On

Current committees address public awareness, membership service and government affairs, three issues vital to the continuing practice of architecture.

Reflections '89

18 Thank You for Your Support

The Society acknowledges those who helped construct and furnish its newest office.

by Norman G.Y. Hong, AIA

20 The Most Significant Architectural Event of 1989 Was . . .

Architects statewide complete this statement.

by Bianca Kaplanek

22 Going Against the Grains

A sand castle competition highlighted Architects Week on the Big Island.

24 One Architect's Climb to the Top

Every Sunday morning for the past seven years, Hans Riecke has ridden his bicycle halfway up Haleakala.

by Hans Riecke, FAIA

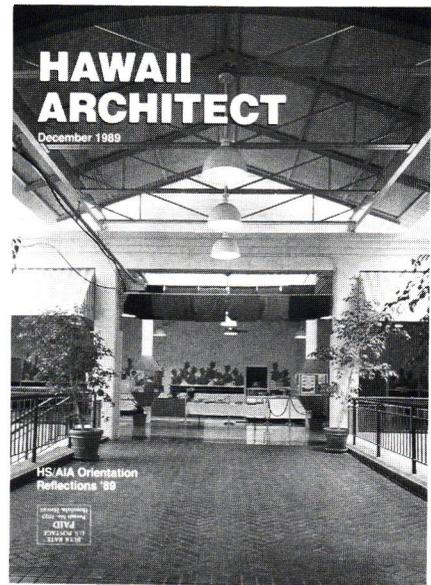
28 Both Are Called Architecture

There is a common thread linking futuristic city forms and the ancient Grecian temple.

by Andrew Charles Yanoviak, AIA

30 News

34 Letter to the Editor



Cover: A bridge at Dole Cannery Square, a renovation by Sutton Candia Partners and Arnold Savrann, AIA, completed in early 1989, leads visitors from the second floor retail gallery into the tasting room. Photo by Michael French

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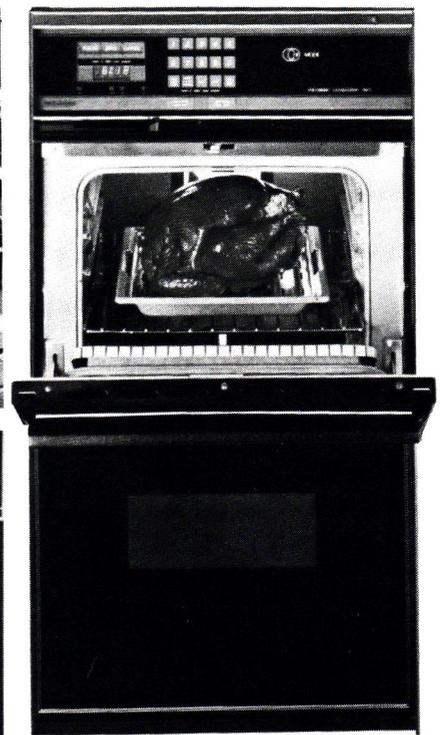
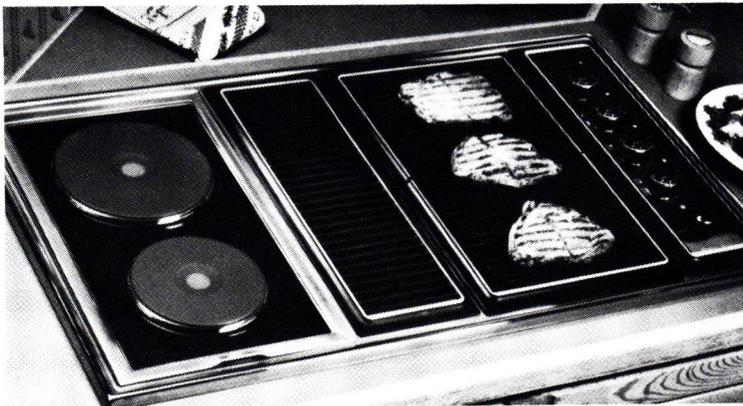
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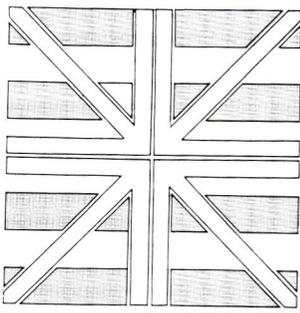
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President's Message

Designing Our Preferred Future: A Retrospective View

by Carol S. Sakata, AIA

As was forecast in January, this has been a year highlighted by looking at and planning for the future — both of our organization and the society in which we live.

The year has progressed almost as planned, a tribute to the diligent efforts of our officers, directors, committee chairs, office staff and all members who contributed their time and talents on behalf of the Hawaii Society/AIA. This has been no small feat in light of the extraordinarily busy times we have been facing in our practices.

As outgoing president, I extend my thanks to everyone who helped make this a successful year for HS/AIA, as well as a personally rewarding and enjoyable 12 months for me.

A critical task early in the year was the search for a permanent executive vice president/chief executive officer to replace Lee Mason. We are fortunate that Shirley Cruthers, interim executive vice president, was a candidate for the job.

She was the unanimous choice of the Selection Committee and the board, and I am grateful to have had her expert counsel and assistance this year.

Monthly membership meetings were considerably popular this year, as we made a conscious effort to provide variety in subject matter and venue.

An average of more than 125 people attended each meeting to hear about the future of the Honolulu waterfront, the



Carol S. Sakata

economic business climate in Hawaii and the Uniform Building Code, or to see how treasured landmark buildings of the past — the Moana Hotel, Hawaii Theater and Armed Forces YMCA (Hemmeter Corporation headquarters) — have been refitted to give them new life.

Traditional events such as the Chinese New Year, Design Awards and student awards also were well attended.

Standing committees and task forces did uniformly well in addressing goals and objectives. Two of my major focuses for this year did get sidetracked, however, due to the pressures of business.

The *Decade of Design* publication and creation of a bookstore/gift shop at the AIA office have been slow to develop, but remain on the agenda for completion next year.

(continued on page 34)



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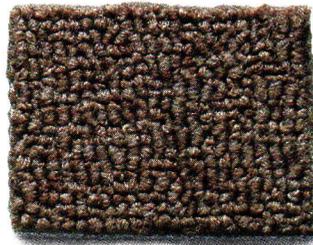
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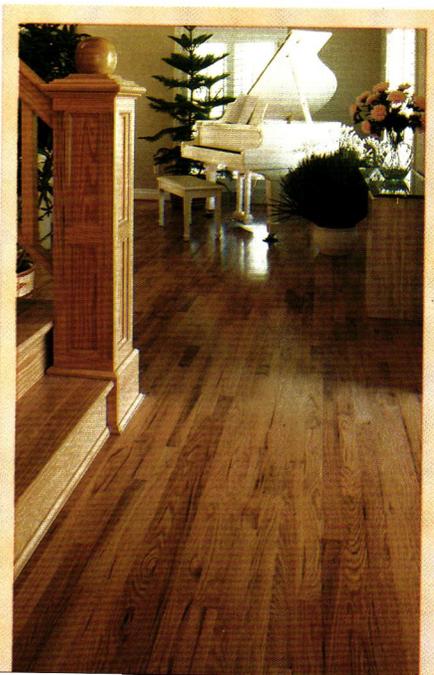
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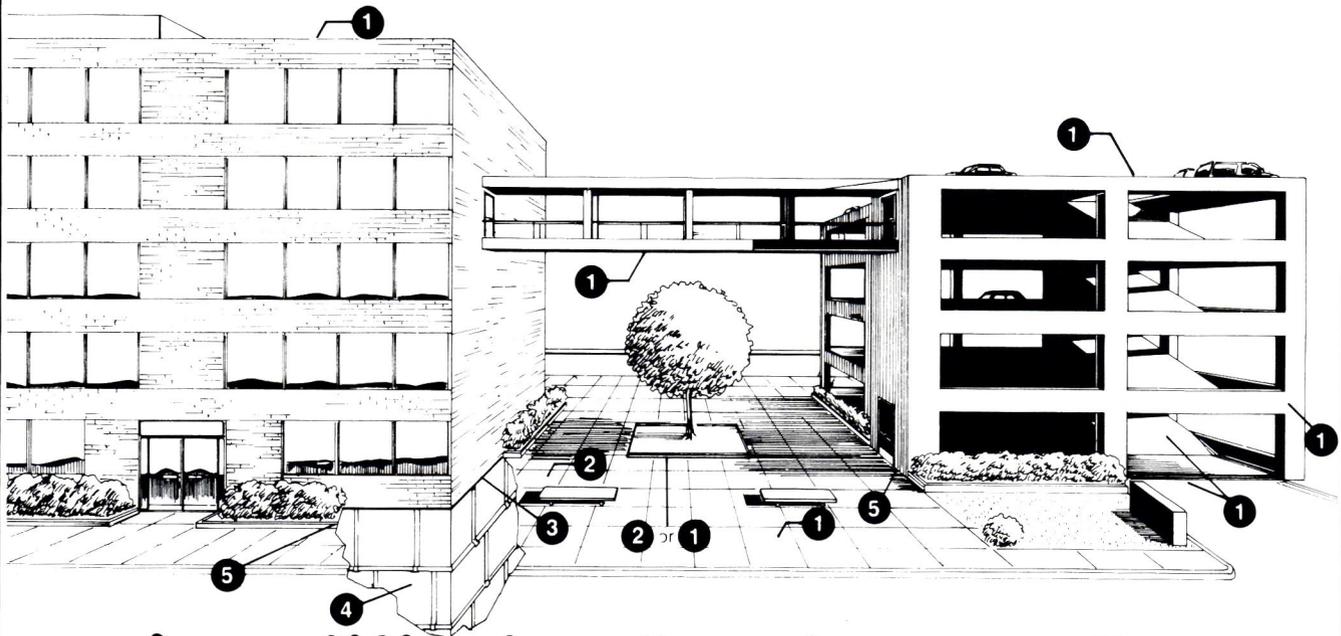
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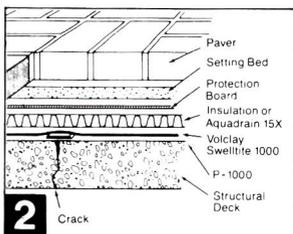
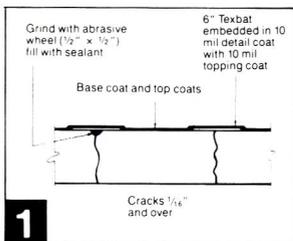
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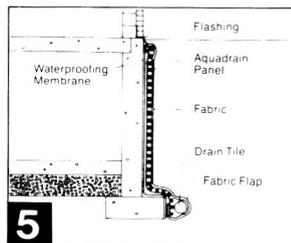
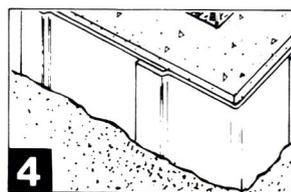
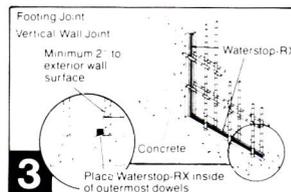
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Meeting Design Challenges for More Than 60 Years

In many ways, the history of the Hawaii Society/American Institute of Architects reflects the changes in our islands during the past six decades.

The organization began with six members in the simpler times

of the mid-1920s. It has since grown to include 500 registered architects and 150 associates and affiliate members.

Our world is more complex and its challenges greater than ever. But the current Hawaii

Society/AIA membership is just as determined as its charter members to meet the challenges of today's design environment.

The third decade of the 20th century was an exciting time of change in Hawaii. The population of the territory ballooned by 44 percent, and Oahu mushroomed by an even more monstrous 64 percent.

In 1926, Honolulu was a city of a little more than 80,000 people. Also in that year, the Territorial Board of Registration listed 29 architectural registrants. The City Directory listed 11 architectural offices.

Those architects were busy with a building boom already about 7 years old, which saw, in that year alone, the completion of the Royal Hawaiian, Bank of Hawaii at King and Bishop streets, Hawaiian Electric Company, Richards YMCA, St. Francis Hospital, Libby, McNeil and Libby Extension to Hawaiian Pine, Aloha Tower and many schools and residences.

C.W. Dickey, who had previously practiced in Hawaii from 1896 to 1904, returned in 1925 after 20 years of successful practice in California. He had been an active member of an Oakland chapter of the American Institute of Architects and played a key role in organizing local architects.

Several professional groups existed in Honolulu in the mid-1920s, including the Engineering Association, Artists Association



Above and opposite: Arcaded streets were proposed for a sunny Honolulu when Hawaii was still a territory. The arch would appear in the Oahu Railway and Land Company terminal built in 1925. Sketches by Bertram Goodhue

and Architects Society of Hawaii (ASH). But none were tied to the American Institute of Architects.

Six members of the last group petitioned AIA Headquarters requesting a charter to form a local chapter. These six founding members — Dickey, Hart Wood, W.L. Emory, M.H. Webb, Ralph Fishbourne and Edwin Pettit — were granted their wish Oct. 13, 1926.

The chapter held its first meeting in November of that year. ASH was disbanded and members eligible for AIA

membership became members of the chapter. Nine members, representing about one-third of all registered architects in Hawaii at that time, attended the first meeting.

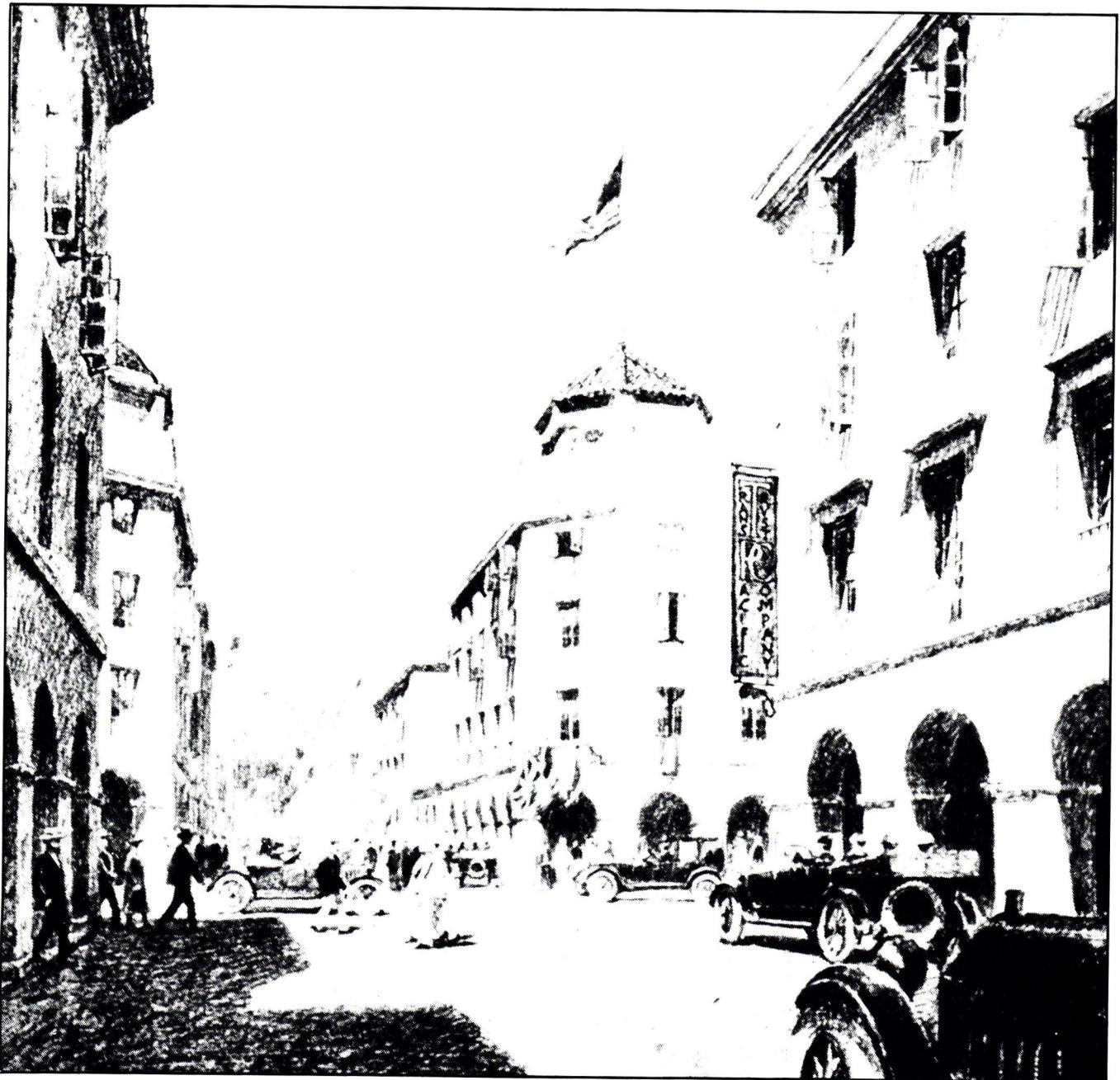
The early organization was tightly knit and remarkably active despite its limited membership. In 1929, a major exhibit of local architectural design was mounted at the Art Academy, and the AIA became a forceful voice for better design for public buildings and ethical practice.

By 1933 the effects of the

Depression were felt in Hawaii, and building activity slowed. The effects were just beginning to lessen when World War II began.

Overnight, almost every architectural practice in Hawaii closed. Due primarily to rationing of construction materials, there was little private construction possible. The two offices which did remain open were those of Dickey and Guy Rothwell, who almost exclusively performed military work.

During this time, other architects in Hawaii worked for



The Hawaii Society/AIA began with six members during the 1920s. This character sketch depicts Honolulu at the time. Sketch by Bertram Grosvenor Goodhue



The tall building to the left in this 1920s character sketch of the corner of Bishop and King streets is the Alexander Young Hotel built in 1903. C.W. Dickey, a founding member of HS/AIA, served as clerk of the works.



Bianca Kaplanek

Happy Holidays!

As editor of *Hawaii Architect* throughout 1989 I have had the pleasure of meeting many members of the Hawaii Society/AIA. While working with members, I have received quite a bit of positive feedback regarding this journal, as well as some criticism. All comments are welcome, appreciated and taken to heart.

As the Society enters the 1990s undergoing reconstruction, I feel sure *Hawaii Architect* will continue to grow to better serve its readers.

I thank all of you who have contributed to *Hawaii Architect*.

I look forward to working with Society members in the coming 12 months.



Employees of PMP Company, Ltd., publishers of *Hawaii Architect* magazine, wish all a very merry holiday season. They are (back, l-r) Mark Zanetti, Ted Kramer, Pam Timothy, Judy Lillard, Judi Platz, Pam Sledge, Nancy Nahas and Leonardo Henobio, Jr. (Front, l-r) Cynthia Becklund, Peggi Murchison, Miki Riker and Aimee Holden. Not pictured are Bianca Kaplanek and Tracy LeBlanc. Photo by Bob Sledge

the territory or federal government on war-related projects. The Hawaii Chapter of the AIA remained active.

This small group met weekly to discuss topics such as a new design for Honolulu's Civic Center and, toward the end of the war, a fitting memorial to the dead in Pearl Harbor. The competition which resulted in the design of the Arizona Memorial was a direct result of this effort.

In the early post-war years, the State's pent-up demand for new construction provided opportunities for architects. The Chapter became more pluralistic as second and third generation ethnic groups played an increasingly important role in the profession.

By 1970 the Hawaii Chapter of the AIA had 170 registered architects as members. Its growth accelerated even further during the next decade. The name change to Hawaii Society/AIA in 1975 was an attempt to reflect a statewide orientation and was followed by the first non-Oahu state convention, held on Molokai in 1977.

By 1980, HS/AIA more than doubled its 1970 membership, with 335 corporate members and 465 total members.

Today the Hawaii Society/AIA has a full-time staff of three who help members perform the many services offered to the public and the design profession. HS/AIA represents more than 75 percent of all registered architects living in Hawaii and, as such, is a powerful voice and valuable resource for the profession.

The Society also offers opportunities to meet and socialize with fellow architects and ways to contribute to the continuing improvement of the profession and environment. **HA**

Glenn Mason is a principal of Spencer/Mason Architects and is chairman of the Ad Hoc Committee on HS/AIA history. He was project architect for the Iolani Palace restoration.

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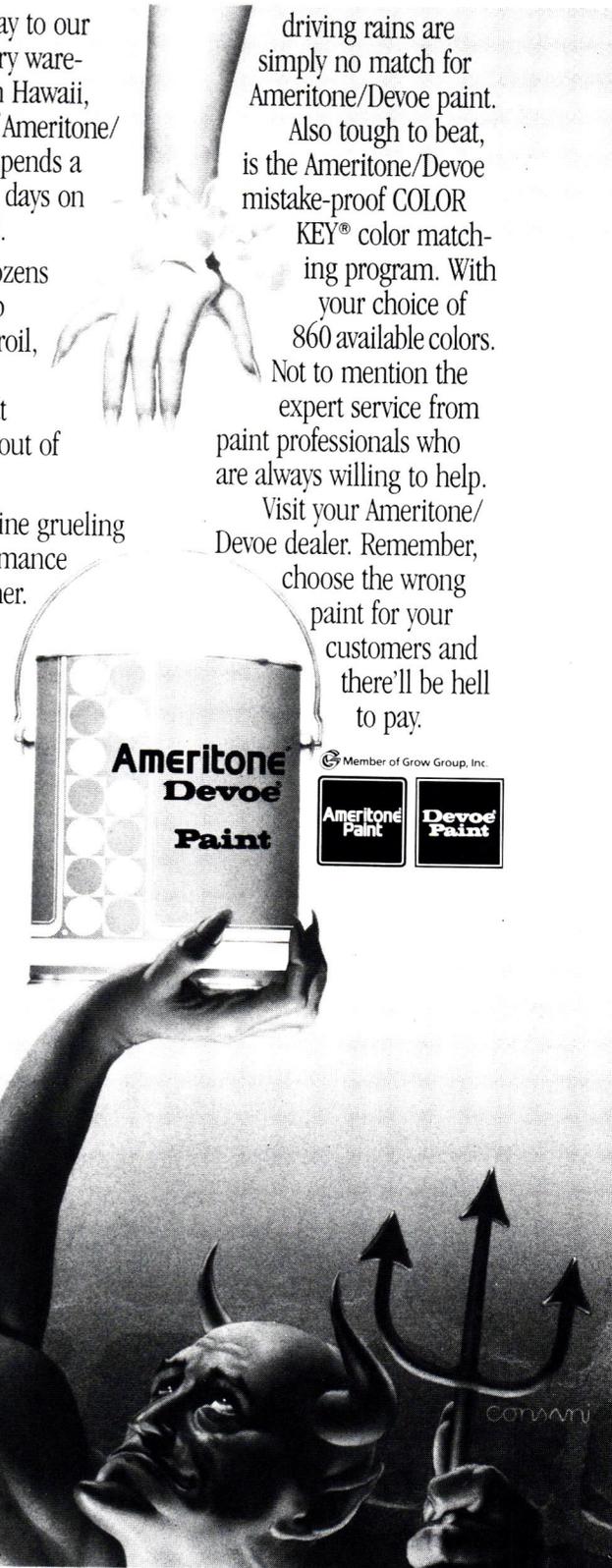
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HS/AIA Committees: The Commitment Lives On

The six founding members of the Hawaii Society/American Institute of Architects would be too few to chair the present number of committees. Their purpose behind organizing the HS/AIA, however, lives on in the work of committees.

The present committees address three issues vital to the continuing practice of architecture; public awareness, membership service and

government affairs. Each has a special task toward which members volunteer time and talents.

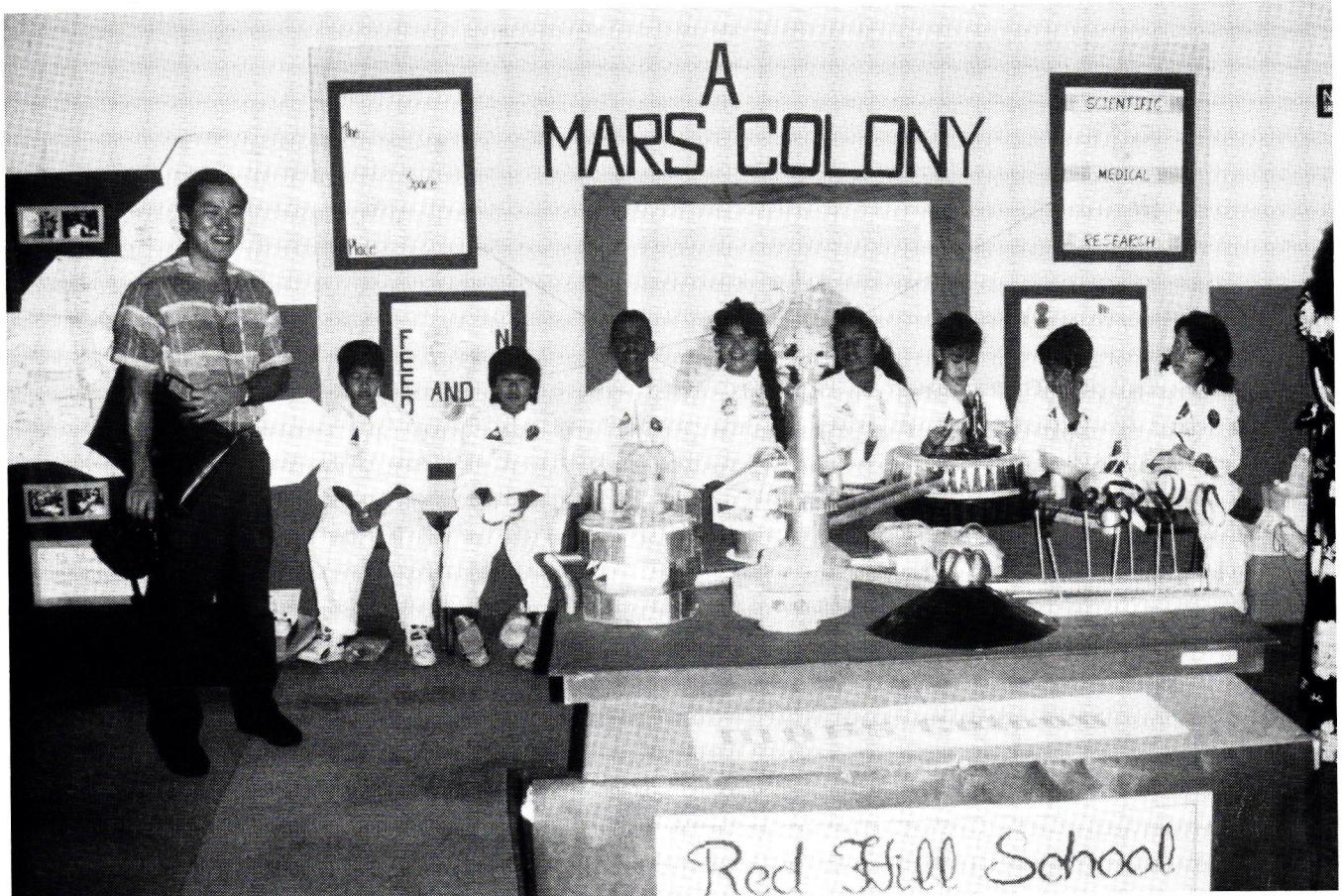
Every committee can use more members able to work for the only organization in Hawaii dedicated to the promotion of architectural practice.

Awards and Exhibits

The Awards committee administers HS/AIA Design Awards for member architects

and student design awards for the University of Hawaii School of Architecture. It acts as liaison to the state Foundation on Culture and the Arts in the annual selection of the Hawaii Arts and Architecture Award winner.

The committee does not judge projects submitted for HS/AIA Design Awards. This is done by a jury selected from previous award-winning architects. The committee is responsible for display of award-winning projects



Members of the Public Education Committee work in public classrooms teaching elementary school students about the built and natural environment. Glenn Miura (left), of CDS International, recently assisted youngsters at Red Hill Elementary School with design of a Mars-based colony and space station.

Because of its interesting and important agenda, a seat on this committee is sought after by many members.

in shopping centers and other public areas.

Student design awards are first suggested by faculty at the School of Architecture. A jury made up of HS/AIA members then selects award-winning projects from each grade level. Projects are displayed at a membership meeting, enabling architects and students to meet and discuss design issues.

Hawaii Architect

Hawaii Architect magazine is circulated statewide to members and selected readers such as government officials and business leaders. Articles on significant architecture and information and photographs of HS/AIA Design Award winners are featured.

The committee meets to discuss upcoming monthly themes such as historic preservation, architecture around the world or art in architecture. Committee members suggest projects of potential interest to readers. The architect of such a project usually contributes an article and photographs as the magazine represents wider exposure for a firm's work.

Public Education

The Public Education Committee spends time in public school classrooms. By reaching students in their formative years, HS/AIA hopes to assist schools in developing future citizens sensitive to design and environmental issues.

Committee members work directly with students to demonstrate the relationship between architecture and subjects taught in school. This year's projects included the design of space stations for interplanetary travel and living. Students designed and built models of these situations.

Members of this committee devote more than the average number of hours to what most acknowledge is a very rewarding experience. The state Department of Education provides some funding for this program.

Special Events

This committee plans the annual HS/AIA Golf Tournament in September. It chooses the course and arranges for sponsors and prizes. The tournament brings out architects, guests and the allied professions for a day of camaraderie. Revenue from the tournament supports special programs of HS/AIA.

Public Affairs

The Public Affairs Committee is charged with public relations for HS/AIA. This ranges from articles of general architectural interest to specific activities such as the annual Design Awards. Members are expected to contact key individuals in the media and solicit newsworthy items from HS/AIA members.

Membership

The Membership Committee recruits new members and reviews applications for membership. It also is responsible for familiarizing new members with HS/AIA organization and committee work.

Professional Development

This committee is responsible for identifying topics for the continuing education of HS/AIA members. It presents most of these topics as paid seminars. Identifying interest, contacting leading experts, budgeting and advertising occupy committee meetings.

Dinner Programs

This committee coordinates membership meetings held the third Thursday evening of each

month. These gatherings are important because they support fellowship and professional development — the goals of the American Institute of Architects.

During cocktail hour, members and guests exchange ideas on every subject and meet selected suppliers of building materials or services. Dinner is served and the evening program follows.

The committee suggests yearly topics which attract a variety of speakers to the meetings. A joint meeting is held every August with other professionals such as landscape architects and interior designers.

Associate Activities

Associates are members training to become licensed architects. The majority are recent graduates from architectural schools. Involvement in the Associates Activities Committee gives a higher profile to members entering the profession.

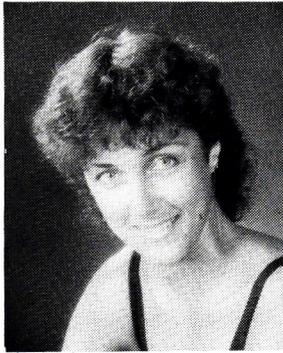
This committee sponsors a lecture series on practicing architecture from the viewpoint of seasoned professionals drawn from HS/AIA members. A mock design examination also is held to help participants improve skills to achieve licensing.

Student Activities

This committee promotes involvement between HS/AIA and the UH School of Architecture. Students attend monthly general membership meetings. The student body president attends monthly HS/AIA board meetings and acts as liaison to students.

Legislative Affairs

This committee is responsible for communication with the state Legislature in matters relating to planning, architecture and professional practice.



Kim Giovannella
Copy Technician

Advice from Kim...

Architectural Renderings

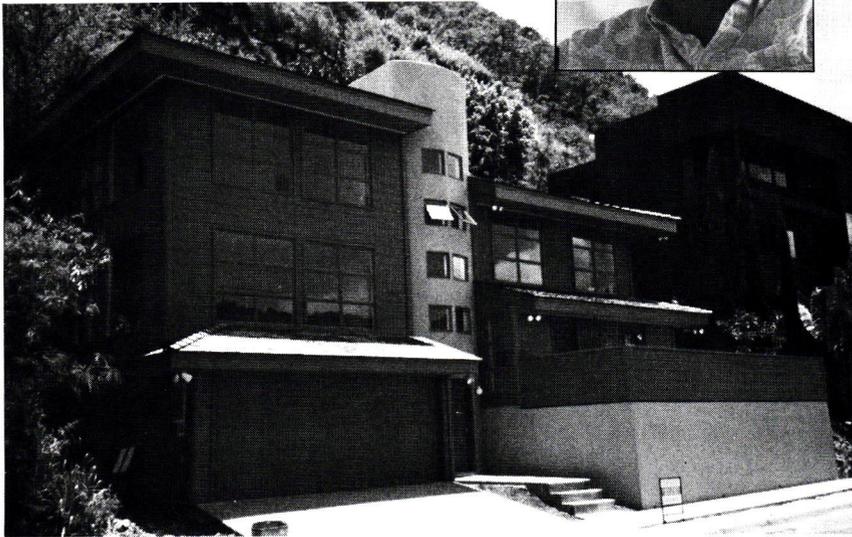
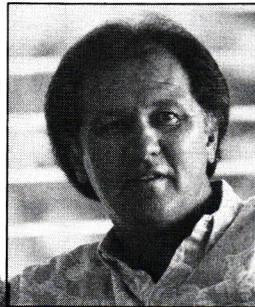
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"The color of the slate gray Mercer windows combined with the exterior trim to produce an outstanding effect."

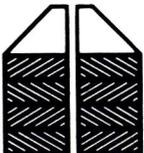


1536 Ala Lani St.—Moanalua Valley

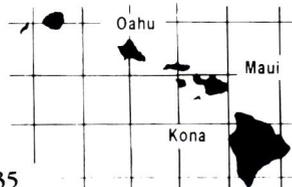
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Urban Design and Transportation

The Urban Design Committee analyzes specific planning and design issues of current community interest. HS/AIA believes architects have a unique perspective and this insight can be valuable to the government's decision-making process.

The American Institute of Architects is often solicited for its viewpoint. These issues are referred to the Urban Design Committee for discussion.

Controversial issues tend to produce controversy within the committee. After a vote is taken, the position is sent to the board of directors for action. Under the present system, only the board can establish the position of HS/AIA.

Because of its interesting and important agenda, a seat on this committee is sought after by many members. This past year's agenda included special design districts, Kakaako/Waterfront, Kalaniana'ole Highway and state and city proposals for a convention center.

Codes

The Codes Committee is charged with establishing the HS/AIA position on building codes. Building codes deal with public welfare and establish minimum standards of practice in regard to life safety and building technology.

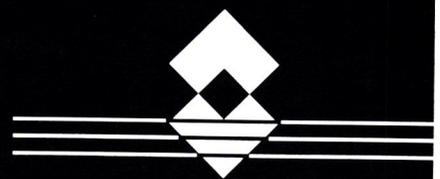
This past year the committee brought executives of the International Conference of Building Officials to a monthly meeting. A presentation on stair design and crowd control by an international expert also was offered. Members are expected to meet with code administrators and offer testimony at conferences of building officials. HA

Daniel Chun, AIA, is a partner of Kauahikaua & Chun and chairman of the State Council Task Force.



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Thank You for Your Support

by Norman G.Y. Hong, AIA

“Oh no, not again,” was the immediate response to news that the new owners of the Wing Wo Tai building wanted the Hawaii Society/AIA to move.

It was the summer of 1987 and the Hawaii Society had occupied the offices at 928 Nuuanu Ave. for little more than two years.

The Society had moved four times in six years. With what was thought to be an unbreakable

lease through 1990 at the Wing Wo Tai building, and with expectations that they would stay much beyond that, this was definitely not welcome news.

After much searching, Lee Mason, then executive vice president, found an available ground floor location in what is called the Old Love's Bakery.

The Hawaii Society had, for some time, been interested in the exposure afforded by a storefront

space, and this Nuuanu Avenue property seemed ideal.

With a space secured, the Society was then faced with the expense of constructing and furnishing the interiors.

Obviously there were not funds available in the current budget, nor did the Society have a capital fund from which to draw.

With monies Mason was able to negotiate for the buy-out of the lease at the Wing Wo Tai building, and improvement dollars negotiated with the Love's Bakery lease, they were able to hire Hank Reese, AIA, to begin plans for the new office.

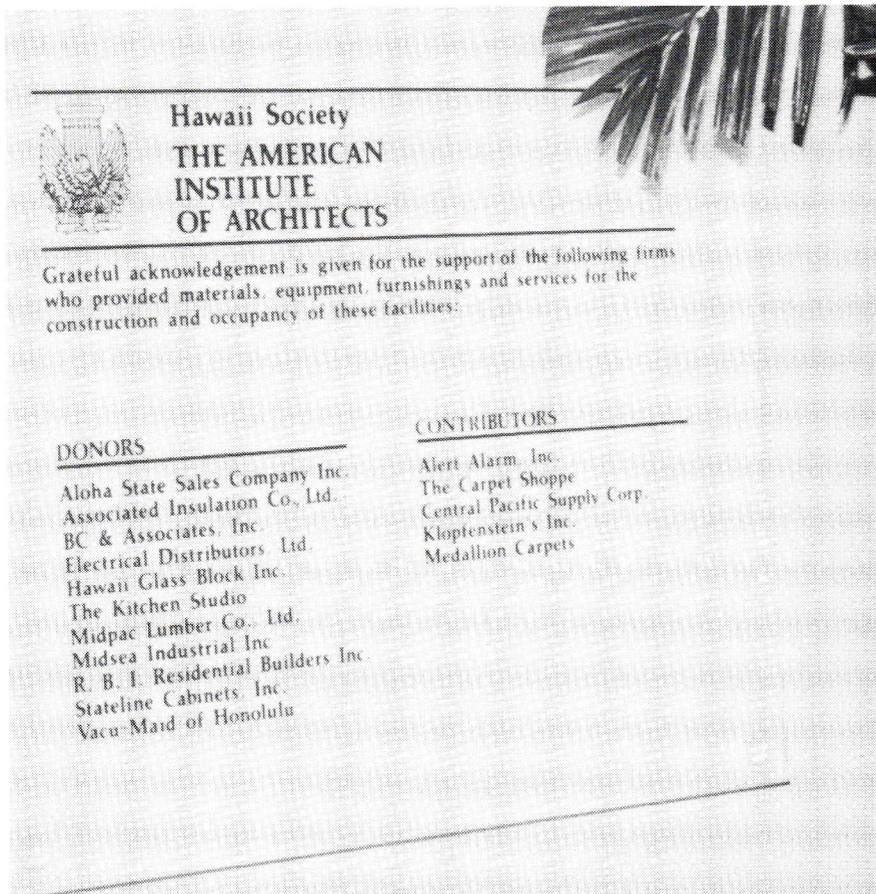
It was clear there would not be money available to complete the project. Mason went to various suppliers and representatives in the community.

They responded by providing more than \$40,000 in labor, materials and equipment. Some donated items outright, while others contributed at wholesale prices or less than retail.

Banner Construction, Inc. began work on the 2,200-plus square-foot office space in April 1988. For more than four months the staff occupied primitive temporary space in back of what would be the new office.

They had no windows, no permanent lights and no air conditioning. Fans were brought from home, files and supplies were kept in cardboard boxes, yet the staff somehow continued to provide services to members.

By mid-August, partial completion of the office space



A plaque acknowledging companies which donated or contributed time and materials for construction and furnishings for the Hawaii Society/AIA office is prominently displayed at the 1128 Nuuanu Ave. site. Photos by Andrew Charles Yanoviak



Attending a reception honoring contributors to the new office are (l-r) Evan Cruthers, AIA, HS/AIA president Carol Sakata, AIA, HS/AIA receptionist Victoria Wong, and Pamela Slane, director, National AIA Political Action Committee.

made it possible for the staff to move. Files, documents, supplies, etc., continued to be stored in boxes since built-in cabinetry was not completed. Construction of cabinetry and completion of the kitchen continued for many months.

On Oct. 27, 1989, the Hawaii Society/AIA held a reception for all donors and contributors. They were honored by officers and directors of the Society.

Permanent recognition of the support provided by these companies has been made possible by the distinctive plaque placed in a prominent location in the AIA office.

The Society acknowledges the following companies for their donations and contributions.

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Norman G. Y. Hong, 1988 HS/AIA president, is president of Group 70 Limited.



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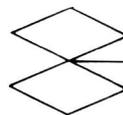
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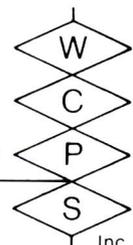
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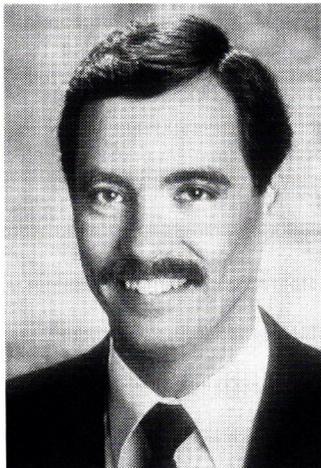
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The Most Significant Architectural Event of 1989 Was . . .

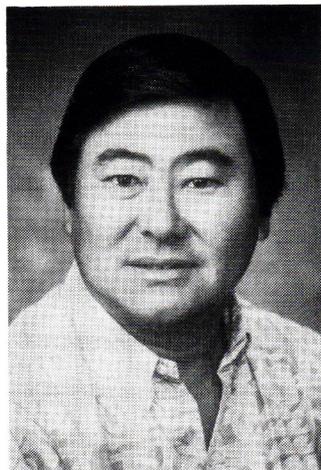
by Bianca Kaplanek

Architects statewide were recently asked to complete the above statement. They were told answers could be based on a local, national or worldwide event and could range from a new project to the changing value of currency overseas.

All responses received, which are quite diverse, are featured.



Christopher J. Smith



Alvin Yoshimori

"Without a doubt, the most critical impact on our profession and our built environment involves the changing global economy and market.

"Locally, I can't help but shudder while watching the impact on our islands. From the local destruction of a 'character-style' in Kahala to the megahotel structures on the neighbor islands, the sensitivity and charm that has so characterized our physical environment is fast eroding.

"At the micro level, I am deeply saddened by the lack of design sensitivity that has occurred in our residential areas. My own street, Aukai in Kahala, has some terrible examples of architecture that exists only because of the architect's greed.

"We have a pseudo Japanese two-story failure, an attempt to imitate the White House, and several houses that are nothing but stucco punctuated by round windows. Those architects involved should be required to

reread Sir Banister Fletcher.

"On the commercial scene, I can't imagine a more comical joke than trying to build two convention centers (let alone one), all at the expense of towers over 500 feet and added density.

"On the macro level, I'm deeply worried about how quickly we have succumbed to the foreign investment impact. What will happen to our infrastructure and our economy when a major rise in interest rates occurs and upsets the balance?

"We are just too dependent on one level of industry — that of tourism. It seems to me we should look more toward the long-term rather than just focusing our sights on short-term gains.

"Apparently a sensitive balance has not occurred. We are very vulnerable to this global economic change. Let's be patient and allow good long-term judgment to prevail."

Christopher J. Smith
The CJS Group Architects

"For Gima, Yoshimori & Associates, AIA, Inc., 1989 was a significant year architecturally on various levels. Internationally, we increased not only the number of our Japanese clients, but also the size of their projects on Maui.

"Nationally, we were one of 10 winners in the third annual National Commercial Builders

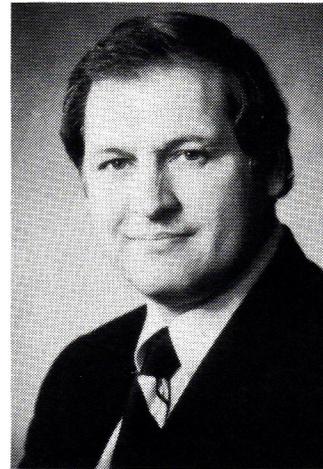
Council competition. We received the Award of Merit (second place) in the category of Best Industrial Project over 50,000 square feet. And locally, Maui County finally adopted the 1985 UBC, replacing the 1979 code."

Alvin Yoshimori
Gima, Yoshimori & Associates,
AIA, Inc.

"I believe that the most significant architectural event of the past year was the approval and acceptance of I.M. Pei's pyramidal skylight design for the Louvre in Paris. I.M. Pei's design, which many people in France and elsewhere criticized in its early stages, has earned worldwide acclaim for its brilliance.

"This project truly shows the growing trend of internationalism in architecture, in this case with a Chinese architect living in the United States producing a successful design for a facility in France."

**Evan D. Cruthers,
Media Five Limited**



Evan D. Cruthers

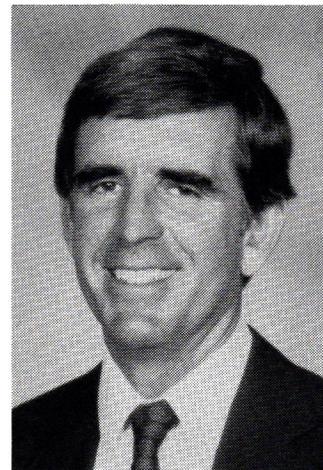
"Zoning regulations are akin to the rules of a sack race; as long as all participants are subject to the same rules then the game is fair. Changing the height limits, setbacks and densities for some rather than all players is unfair, regardless of the proposed benefits to the community.

"I view with alarm the state and city governments waiving regulations, eliminating the

bureaucratic process and expediting permits on their own projects.

"We in the architectural community would like the elimination of these obstacles and bottlenecks in the system as well, and would find the state and city allies in the elimination of these if they were also subject to them."

Tom Fanning



Tom Fanning

"Waikiki Tomorrow: A Conference on the Future, sponsored Oct. 12 by the Waikiki Improvement Association and funded by a grant from the 1989 Legislature, was a humble beginning — a small seed that has the promise of major importance for our entire state and beyond.

"It brought together 500 people, representing diverse groups who care about Waikiki, in an effort to help them envision a continuously 'healthy' or workable future for Waikiki, our world-famous visitor destination area that accounts for half of the state's tourism revenue and 89 percent of its visitor accommodations.

"The conference was a visionary kind of thing designed to look at what we have and to begin to make plans toward keeping Waikiki healthy, improving it, building on its strengths, preventing its ever going into urban decline.

"This represents an

enlightened, responsible and exciting approach to community management and economic and cultural health because it represents a broad-based consensus and addresses the subject before trouble begins."

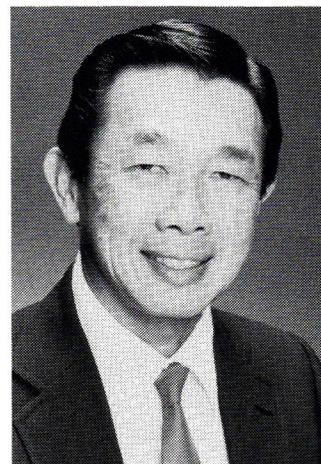
**Donald W.Y. Goo
Wimberly Allison Tong & Goo**

"Focus and attention on solving the special needs (of the) poor (and) homeless."

James Bradley

"In my opinion, one of the most significant events was the fact that most of the buildings in San Francisco withstood the October 1989 earthquake, thereby preventing what could have been a greater disaster."

**Ronald Lau
D/E Inc.**



Donald W.Y. Goo

Going Against the Grains

Big Island beach goers were treated to a display of creative fantasy when the Hawaii Chapter of the American Institute of Architects hosted a sand castle competition at Hapuna Beach.

For two intense hours, eight teams from around the island feverishly sculpted Hapuna's fine sand into creations ranging from classic sand castles to writhing alligators, as well as outrageous fantasy abstracts.

The event, which was held the last weekend of October, highlighted Architects Week. It was emceed by Kamuela-based architect Clem Lam who provided architectural insights to castle designers which included the history of architecture —

starting with the pyramids.

First place went to MacArthur's Masons for an abstract sand design by ringer Barry Peckham, who has been seriously competing in sand castle contests for close to nine years and has 12 years of experience building precise sand creations.

Second place was awarded to Kona-based architects Terry Cisco and Jay Lambert for "Gator Aid," a dramatic pair of intertwined alligators. A classic sand castle complete with turrets and encircling moat garnered third place for Classic Signworks.

Fourth place went to "The Tower of Babel" by Volcano-based architect Virginia MacDonald's VBM team, which came complete with construction

hard hats.

Kona-based architect Tom Tibble and his team, "Tom's Thumbs," won fifth for their castle design, which was highlighted by little flags bearing their "T" insignia.

The booby prize was awarded to "Team Brasel," which started last and finished first. Kona architect Roger Brasel skillfully guided his team with the aid of blueprints to create a map of the United States — minus California.

Other sand castle presentations included a piece titled "Shell Shocked" and a number of abstracts including a massive triangular molded mount by Hilo-based architect Jim McKeague. **HA**



The Hawaii Chapter of the American Institute of Architects highlighted Architects Week by hosting a sand castle competition at Hapuna Beach on the Big Island's Kohala Coast. Second-place winners were Kona-based architects Terry Cisco and Jay Lambert with their "Gator Aid" entry. Photo by J. David Miller

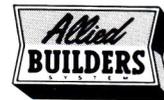


When you can't halt hospitality... Allied comes through

Major improvements in scattered areas at the Princess Kaiulani Hotel called for a supremely accommodating contractor. Even as beautifully redesigned lobbies emerged, envisioned by the Gulstrom Kosko Group, and the popular Ainahau Showroom expanded with the overview of Ted Garduque, AIA, the hotelier continued to serve.

"We were on a tight timeline facing a holiday opening," observed Garduque. "Allied's crews were always responsive and concerned with quality execution. Even when the normal problems in renovation occurred, they stayed on top of things."

Adds GKG's David Chung, AIA: "Allied reacts well to the design professional. Beyond this, they know that change at hotels cannot interfere with visitor pleasure. They worked odd hours and with diplomacy when hotel guests were around."



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Architect Ted Garduque, ABS Project Manager Ed Sakai.

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One Architect's Climb to the Top

by Hans Riecke, FAIA

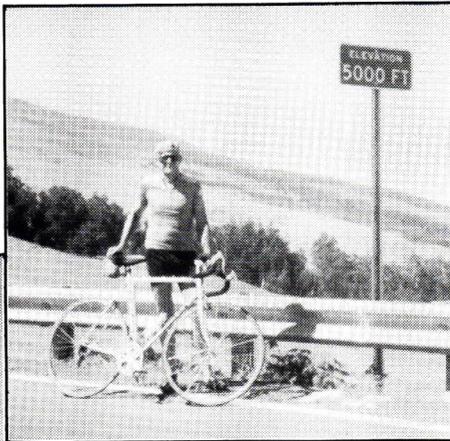
Every Sunday morning, weather permitting, while my wife goes to church, I ride my bicycle halfway up Haleakala to about 5,000 feet. At times my legs give out at 4,000 feet, but my goal is always that

magic halfway point.

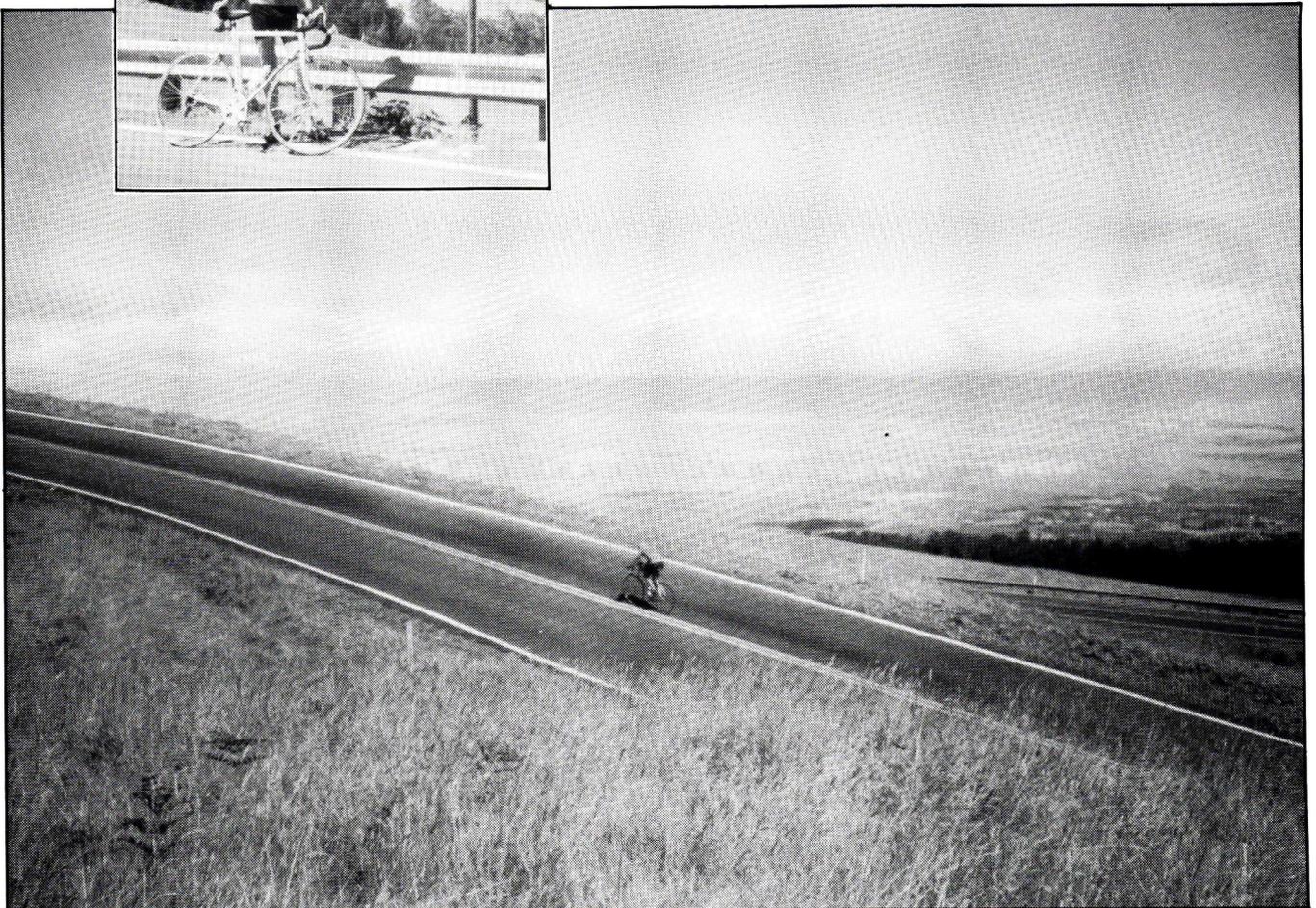
At what point I turn around becomes a barometer of the strength of my body and mind. The effects of a cold, strenuous work the previous day or a party on Saturday night, particularly

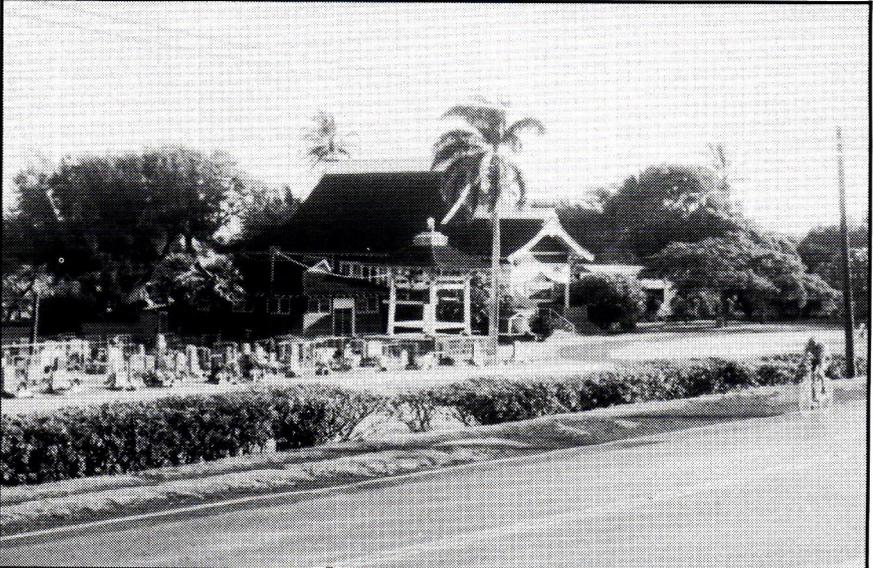
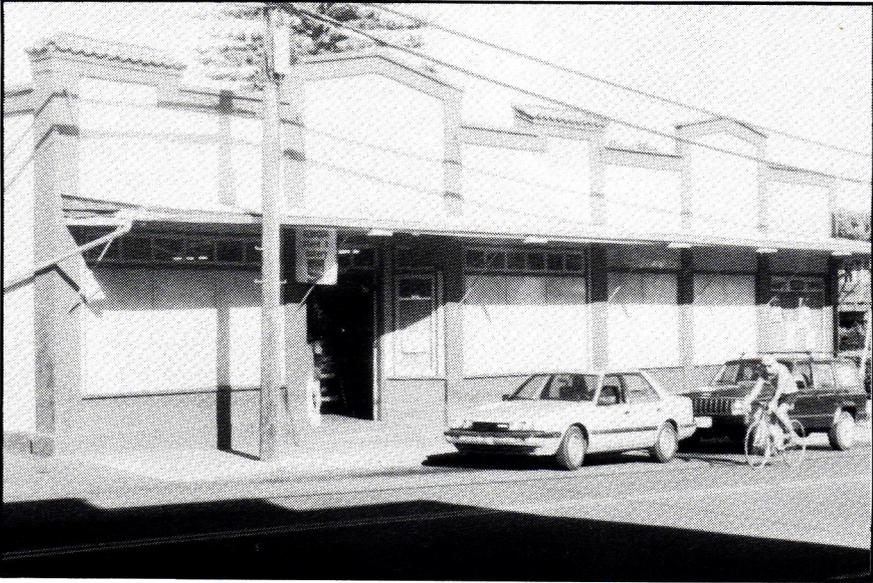
one that included some liquid spirits, become devastating on the slopes of Haleakala the next morning.

As I ride, my mind usually starts roaming. My family knows my best ideas are generated



1989 marked seven consecutive years during which Hans Riecke has ridden his bicycle halfway up Haleakala to 5,000 feet. Riecke said some of his best architectural ideas are generated during his Sunday treks.





While riding his bike up Haleakala and back, Riecke passes (top to bottom) Makawao Union Church, the old plantation town of Paia and Paia Motokuji Mission.

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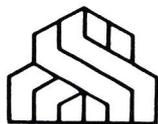
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during these Sunday morning rides. There are times when I go for miles without realizing it, until suddenly a car passes too close or a foot falls asleep.

I have worked on building design problems I could not solve sitting in the office. I have given speeches, written letters to politicians and made important decisions on the road.

The trip starts in rural Haiku, where I live, goes along the rocky coast past Hookipa, the world famous wind surfing spot, and then through the old plantation town of Paia.

In the early morning hours when I ride, traffic is light. This allows me to enjoy the scenery and beautiful older buildings I pass.

Of course, not all the older buildings are architectural masterpieces. But many have a character and a wealth of detailing which, sad to say, is so lacking in most of the buildings produced today.

On the way up from Paia, to the Upcountry town of Makawao, I pass two churches and a few old mansions built during the plantation days.

Above Makawao, I ride into Seabury Hall and from there through cattle and horse country. The beauty of the middle slopes of Haleakala is overwhelming, with emerald green pastures, blooming jacaranda trees and majestic eucalyptus groves.

As I ride higher, the views into the valley to my right become more and more spectacular. I can see the ocean on both sides of the island, the entire valley from Wailuku/Kahului to Kihei/Maalaea and the usually cloud-covered West Maui mountains.

After I pass Kula Lodge and turn into Crater Road it gets colder and colder, which is fine because I am working hard. When I arrive at about 4,000 feet, low clouds usually start forming, and it is not unusual for me to ride in the clouds from 4,500 feet on up.

The trip down is fast and

exhilarating. Right after I turn around I am chilled to the bones by cold air blowing over my sweat-soaked jersey. But that only lasts a few minutes.

I am reminded of skiing when I race down through the hairpin turns. There is no time to think, just time to enjoy the speed and sensation of a free fall.

Three hours and 20 minutes after leaving Haiku, I arrive home for a refreshing shower and Sunday morning brunch with my family.

I have done this ride for almost seven years now, and plan to continue it, health permitting. The trip is exhausting and, at the same time, refreshing. It rejuvenates my mind and body allowing me to face the world's problems for another week. **HA**

Hans Riecke is a principal of Riecke Sunnland Kono Architects Limited in Kahului, Maui.



Riecke arrives home in rural Haiku after almost three and a half hours on the road.

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Both Are Called Architecture

by Andrew Charles Yanoviak, AIA

At a recent Hawaii Society/AIA dinner meeting program on outer space, I had the opportunity to show some slides. Among them was a view of an archaeological excavation in Corinth, Greece dating back to the seventh millennium B.C.

This monumentally proportioned "cellae," or spiritual chamber, composed of massive megalithic-shaped stones forming entire walls and roof slab, is often considered to be the first piece of "architecture" attributed to Western civilization. The "architect" or "architects" are unknown to us.

I also showed some slides of the graphical evolution of "architecture" from ancient through modern times with

projected concepts of habitats in outer space that were beautifully executed by my architectural and environmental design students at the University of Hawaii more than 15 years ago.

In addition, I showed a slide of an unborn baby attached to its umbilical cord and life support systems within its mother's womb, and another of an astronaut tumbling in outer space with his lifeline attached to his space suit and spacecraft.

I also showed a few slides of a futuristic habitat on Earth known as the Learnus-Domustory created in model form within a hinged cylindrical Quaker Oats cereal box by my UH design students.

This set the tone for my presentation of several slides of

models and designs of futuristic city form studies, some of which I had conceptualized more than two decades ago. They were intended to spark the imagination, extend the visions and expand the dreams of architects who, at sometime during their careers, would probably be involved in designing habitats for outer space.

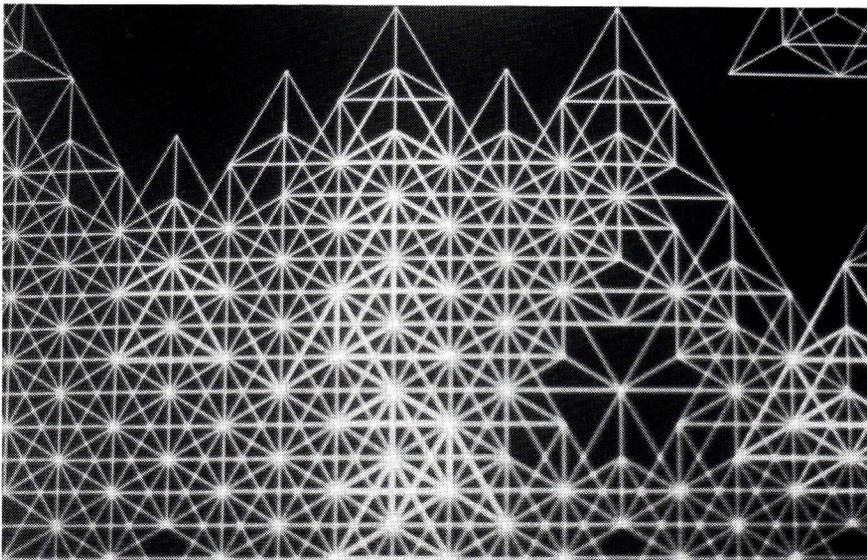
It has always been my hope and wish that modern man would explore other geometrical systems and not extrude the Cartesian coordinate gridiron system manifested in the layout of most urban streets and high-rise tower forms.

Because growth and change are basic characteristics of life, I also have addressed a good part of my futuristic research studies to dynamic vs. static model forms and formulas for patterning and imaging.

As far as we know, mathematics is considered by many to be man's very first science on Earth. Graphical drawings and constructions in geometry are considered to be man's first expressions of mathematical concepts.

Since ancient times, geometry has historically been a major form generator in architecture. Currently, a renewed interest in historicism and geometry in architecture is being facilitated through the medium of computer graphics.

After waiting 15 years to "test" some of my dynamic modeling concepts for futuristic city forms



These computer graphics (also see page 33) were executed on a Hewlett-Packard "SRX-360" UNIX-based hardware environment with HP-UX "ME-30" (Mechanical Engineering) software applications. Here, a communications networking matrix for dynamically growing and changing city forms is shown. Photo by Andrew Charles Yanoviak

on supposedly three-dimensional, affordable, state-of-the-art computer graphics software and advanced hardware systems, I recently had an opportunity to participate locally in a rare Hewlett-Packard workshop.

In many ways, this was an expensive and devastating experience. After several inquiries, I was told I would have to wait at least another decade until the then state-of-the-art computers would be able to do what I need them to do.

The accompanying computer graphics drawings and photographs consumed almost three megabytes of memory and are only partially finished.

To replicate some of the models for futuristic city forms and futuristic architecture I have already constructed and photographed would apparently take several gigabytes of computer graphics storage capacity within the more sophisticated 3-D computer environments, not to mention hours inputting data and waiting for forms to regenerate on the screen in between commands.

There were several times when I sat in front of this supposedly artificially intelligent tube feeling

somewhat like an ancient Egyptian prior to the third millennium B.C., attempting to construct a pyramid with thousands of slaves, thousands of building blocks and limited resources.

There were other times when I sensed the design methodology engineered by computer scientists promulgating this 3-D software was some sort of an automobile without a steering wheel, and I was being asked to park that car within a stall along the curb by periodically moving each wheel independently.

Frustration levels were running so high that most participants renamed the computer laboratory the Torture Chamber. This is in direct contrast to the instantaneous and flashy computer graphics workstation sales presentations produced in demos by the manufacturer's whiz kids with predestined macros.

Once you deviate from these premeditated programmable instructions and the Cartesian coordinate 3-D gridiron geometry on which it is based, you are completely on your own on a trip into outer space. In many ways, you feel very close to

Neanderthal man.

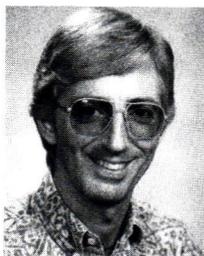
In fact, there was a time during this workshop when I felt very close to the first "architect" on "Spaceship Earth" (to coin R. Buckminster Fuller, FAIA). Before I could instruct the computer to do what I wanted, I had to revert back to my wife's art studio and resort to shaping a cone out of a massive chunk of clay, from which I sliced off sections to form a tetrahedron building block.

This is precisely the same methodology I applied to the Hewlett-Packard ME-30 mechanical engineering software package, which is the most promising 3-D computer graphics software for solids modeling form generation purposes I have encountered to date. Everyone viewing the results marveled at the possibilities and beauty of the forms and spaces.

On the basis of this recent computer graphics experiment with futuristic city form studies, it is not apparent that the upcoming UNIX-based network of computer workhorses or drafting boards will be required to generate non-traditional architecture and

(continued on page 33)

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Whitcomb Advances at CDS International

Kenneth Whitcomb was recently promoted from senior associate to vice president and a principal of CDS International.

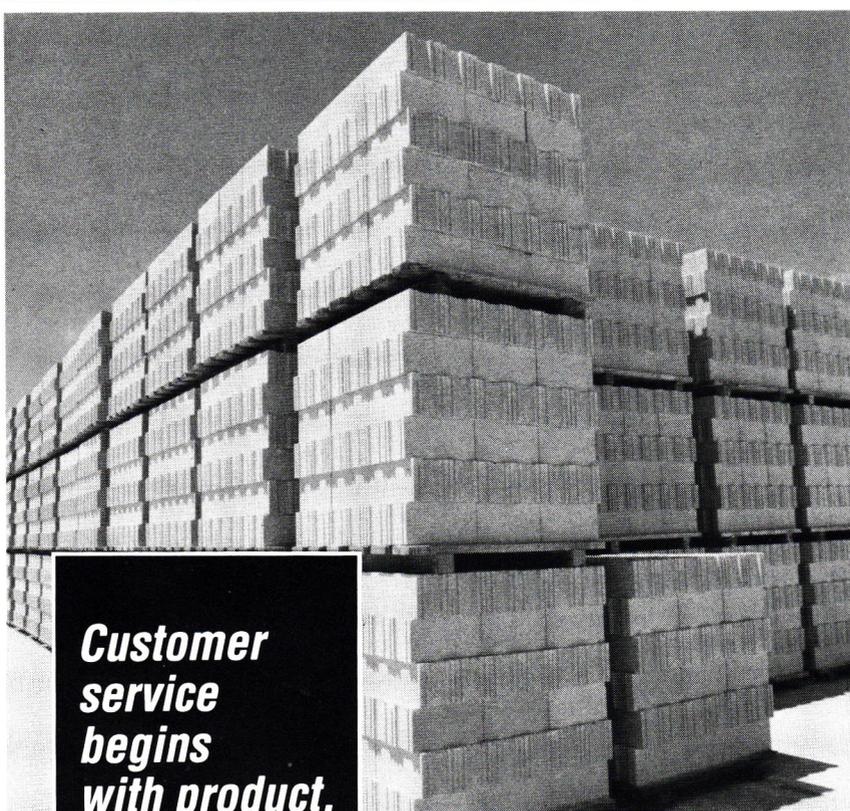
Whitcomb, who attended California State Polytechnic College, has 32 years of professional experience in all

aspects of architectural production and construction administration.

He began his career in 1957 as a carpenter for a luxury home general contractor in Southern California, moved to Hawaii in 1968 and joined CDS International in 1979 when the firm was known as Chapman Cobeen Desai Sakata, Inc.

Since then he has headed the company's construction administration department. In this capacity he has handled a wide range of project types, including educational facilities, hotels and resorts, industrial buildings, office buildings, residences, shopping centers and overseas government projects.

Whitcomb's professional experience includes the historic rehabilitation of the Moana Hotel, Ala Moana Pacific Center, the Arizona Memorial Visitors Center at Pearl Harbor, Hawaii Kai Corporate Plaza, Pauahi Tower at 1001 Bishop St., Ward Centre and the Windward Mall Shopping Center in Kaneohe.



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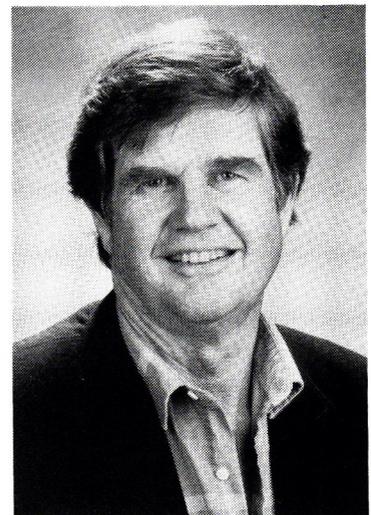
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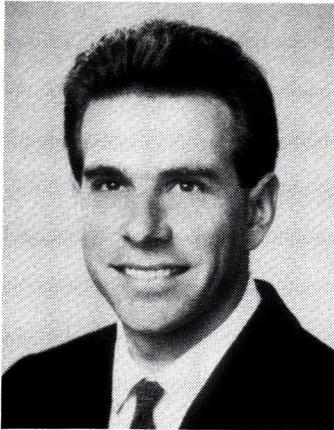
Kenneth Whitcomb

WAT&G Promotes Four

Wimberly Allison Tong & Goo recently announced the election of **Michael R. Paneri**, **Charles W. Wallace** and **Robert Yoneoka** to senior associates and **Eduardo A. Robles** to associate.

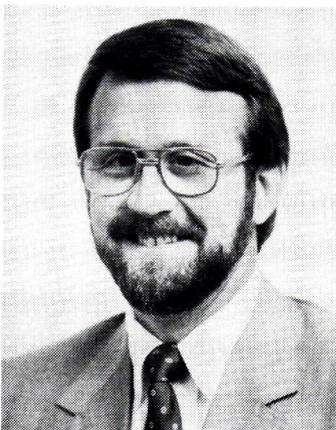
Paneri joined WAT&G in 1985 as a project manager and was named an associate in 1987. He is currently director of project management for WAT&G's Newport Beach, California office where he has been instrumental in implementing many of the firm's management systems.

Paneri holds a bachelor of science in architecture from California Polytechnic State University.



Michael R. Paneri

Wallace joined WAT&G in 1987 as a project architect and computer-aided drafting (CAD) systems specialist. He was named



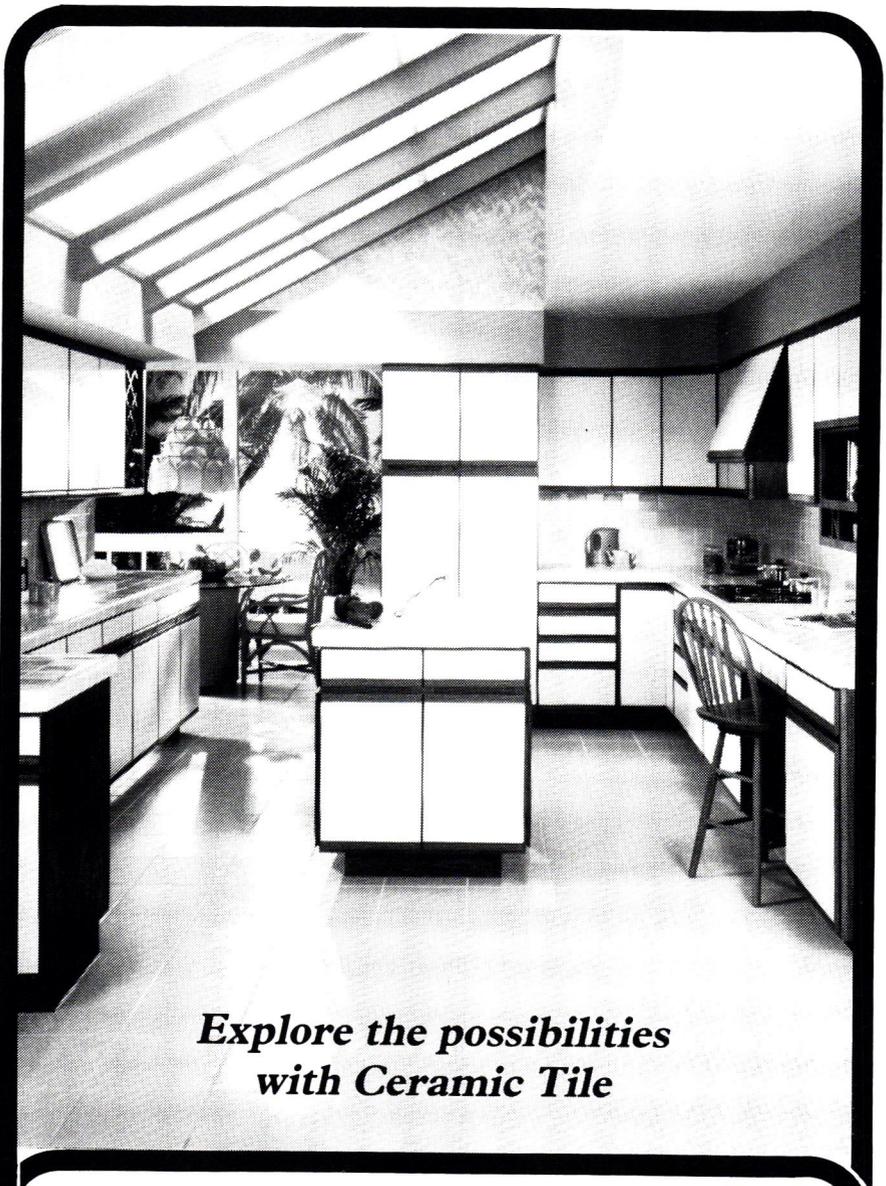
Charles W. Wallace

an associate in 1988.

Since joining the firm he has managed a variety of governmental and land development projects and has coordinated the CAD efforts on the design of several hotels,

including the Hyatt Regency Kauai. In his current role as project manager and senior CAD specialist, he is directing renovations of the Outrigger Waikiki Hotel.

Wallace received his



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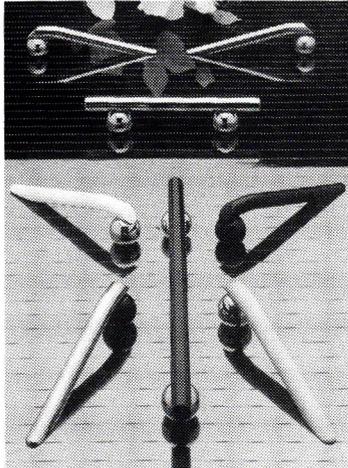
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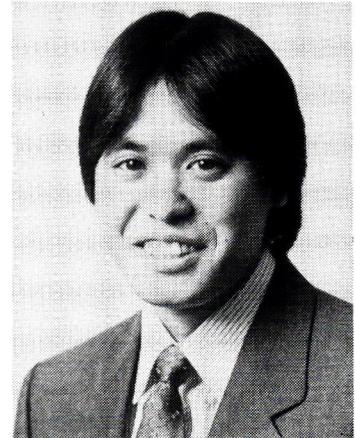
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architectural training at Oklahoma State University and practiced in Oklahoma for 12 years before moving to Hawaii in 1987.

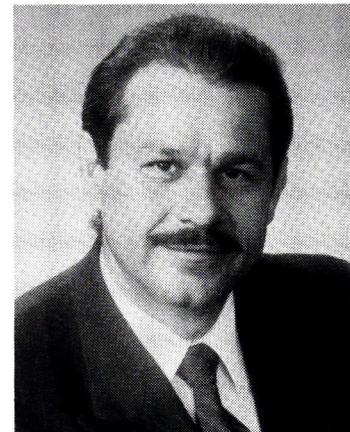
Yoneoka, an architectural designer, joined WAT&G in 1987 and was promoted to associate the following year. He has served as project designer of numerous hotels, resorts and mixed-use projects. Yoneoka is currently leading design work on major hotel projects in Singapore, Malaysia, Australia, Fiji and Guam.

He holds a bachelor of architecture degree from the University of Hawaii, where he received student AIA honors.



Robert Yoneoka

Robles joined WAT&G in 1987 as project designer and has since been promoted to senior designer. He holds a bachelor of architecture from the University Autonoma de Guadalajara in his native Mexico.



Eduardo A. Robles

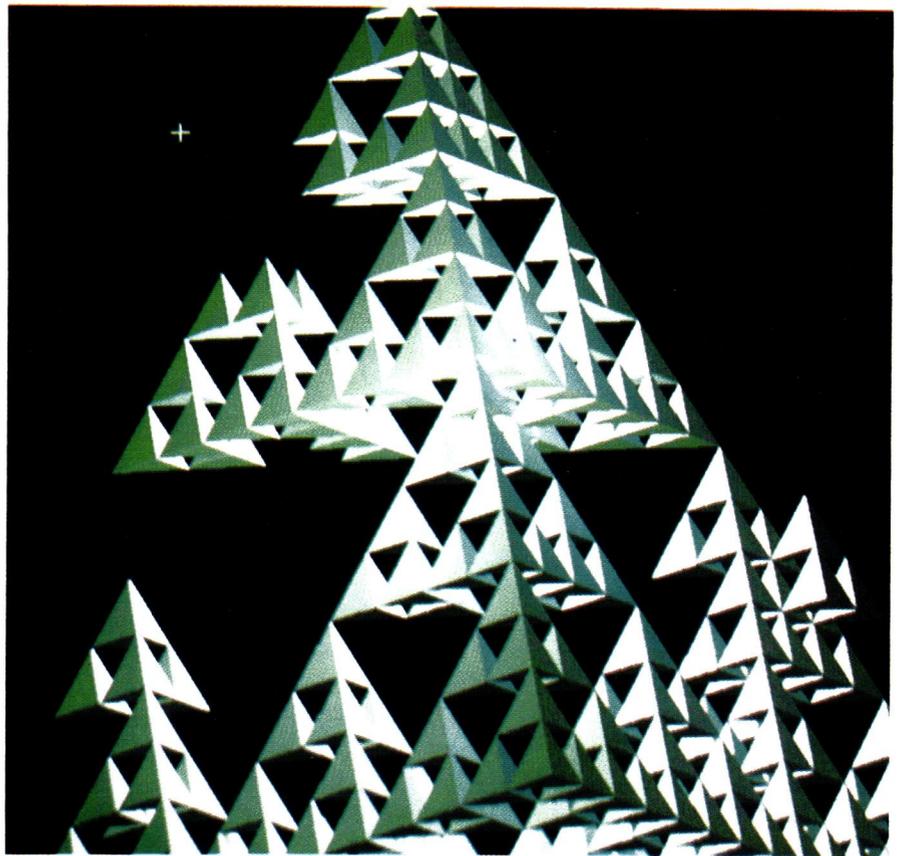
Both Are Architecture

(continued from page 29)

futuristic habitats.

This vector-oriented geometry that has not yet surfaced for applications by the aspiring creative visionary architect of the future is one of the major fundamental challenges for the computer graphics industry in the immediate years ahead.

The nuclear kernel and shell concept of UNIX is, in many ways, similar to the iconographic symbolism expressed in the typical ancient Grecian temple, such as the Parthenon form and spaces, with inner "cellae" surrounded by enclosing walls and an ambulatory peristyle of enveloping columns. They are both called architecture. HA



This photograph portrays a partial generation of three-dimensional color-shaded model system for futuristic city forms. Photo by Andrew Charles Yanoviak

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A Retrospective View

(continued from page 7)

Of the many accomplishments and contributions this year, I would like to single out a few for special note. The Public Affairs Committee, chaired by Kim Thompson, developed an exciting plan to give our organization a meaningful and consistent public affairs/relations presence in the future. The Special Events (aka Golf) Committee, chaired for the fourth year by Art Kohara, provided fun and fellowship and contributed \$4,200 for acquisition of office equipment and University of Hawaii architecture student scholarships.

The Professional Development Committee, chaired by Alan Holl, conducted a successful nine-month continuing education seminar series, obtained Intern Development Program

certification from the Institute for the program, and, in the process, contributed substantially to the Society's non-dues revenue.

I also would like to extend a special thanks to outgoing treasurer, Doug Luna, and all outgoing commissioners.

Award Given for Overall Design

Dear Editor:

The illustrations accompanying the Award of Excellence article about West Loch Estates in the November issue of *Hawaii Architect* tend to be misleading.

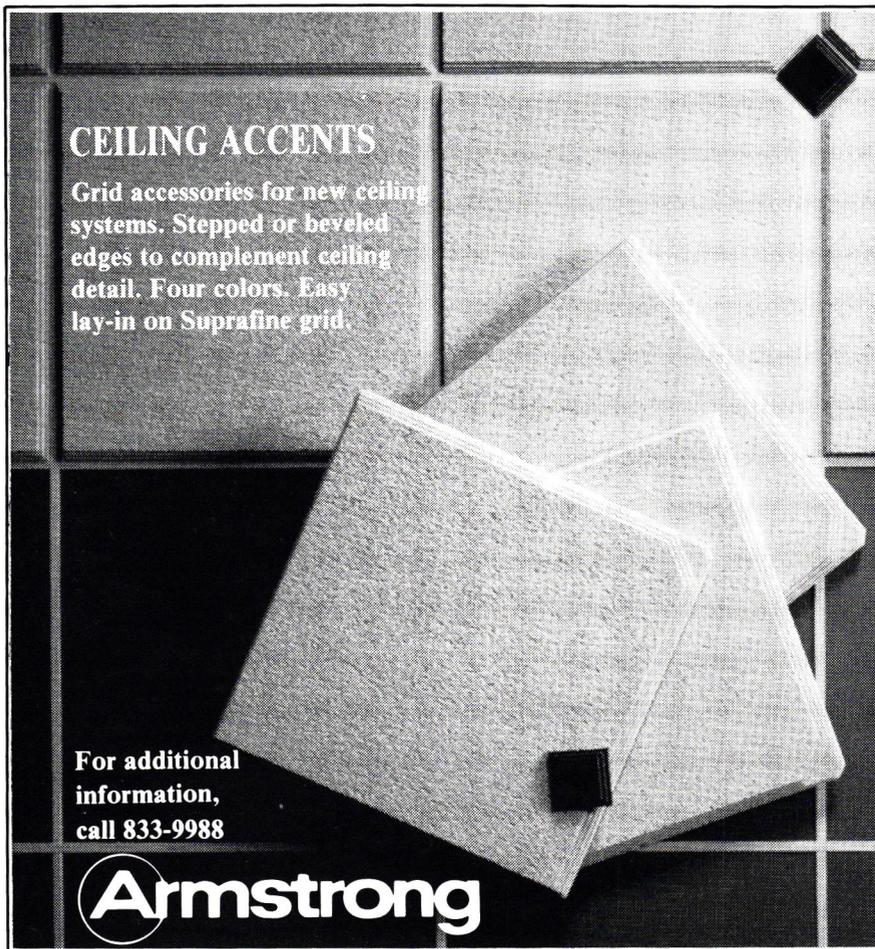
The jury discussed this project at great length. Our unanimous conclusion was that it must be made eminently clear that we bestowed the award to this project for the care and thought

I have been very gratified by the moral support, as well as just plain hard work, from so many of you who made this a successful year for our organization. I feel we responded favorably to the challenges we faced. As a result, we are well positioned to take on the future. HA

that went into the overall design of the land planning — not for the model homes that have been built on a portion of the site.

An overall site plan accompanying the text would have been much more in keeping with the spirit and intent of the award.

Edward Sullam, FAIA
1989 Awards Jury Member



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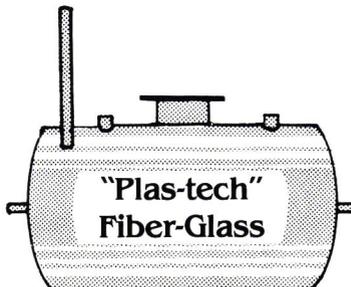
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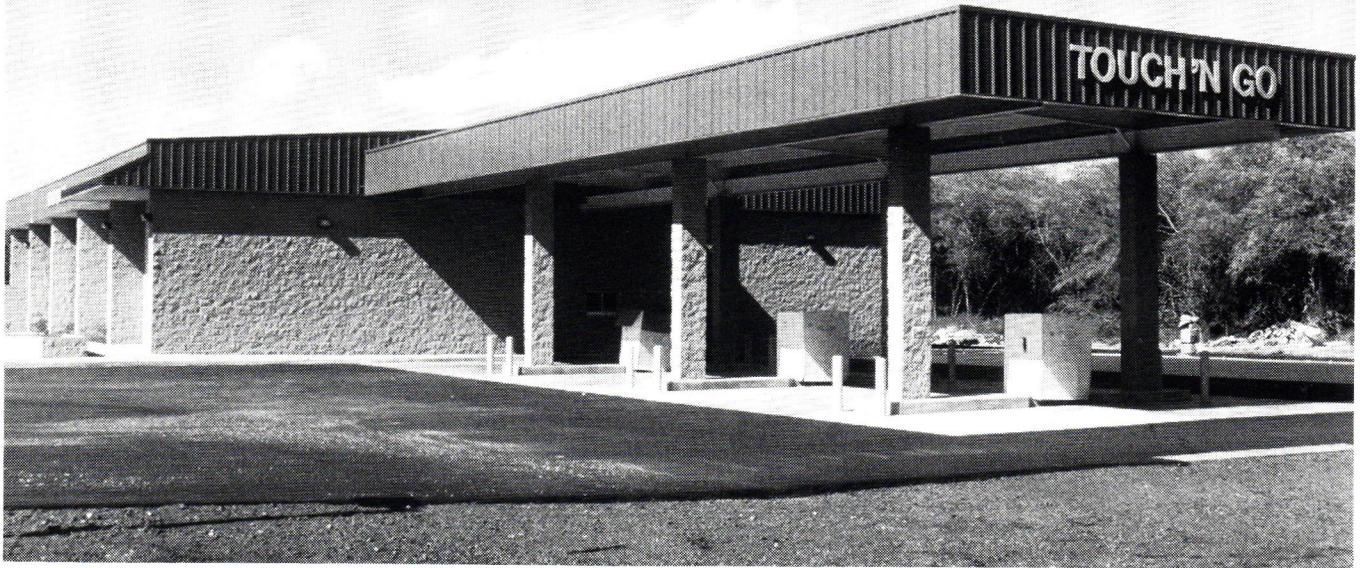
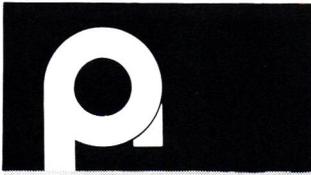
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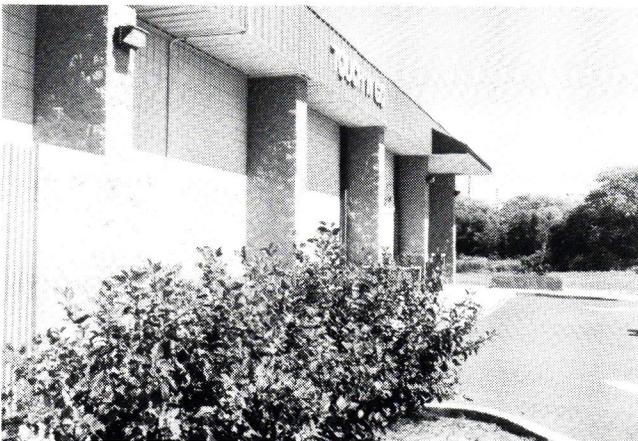
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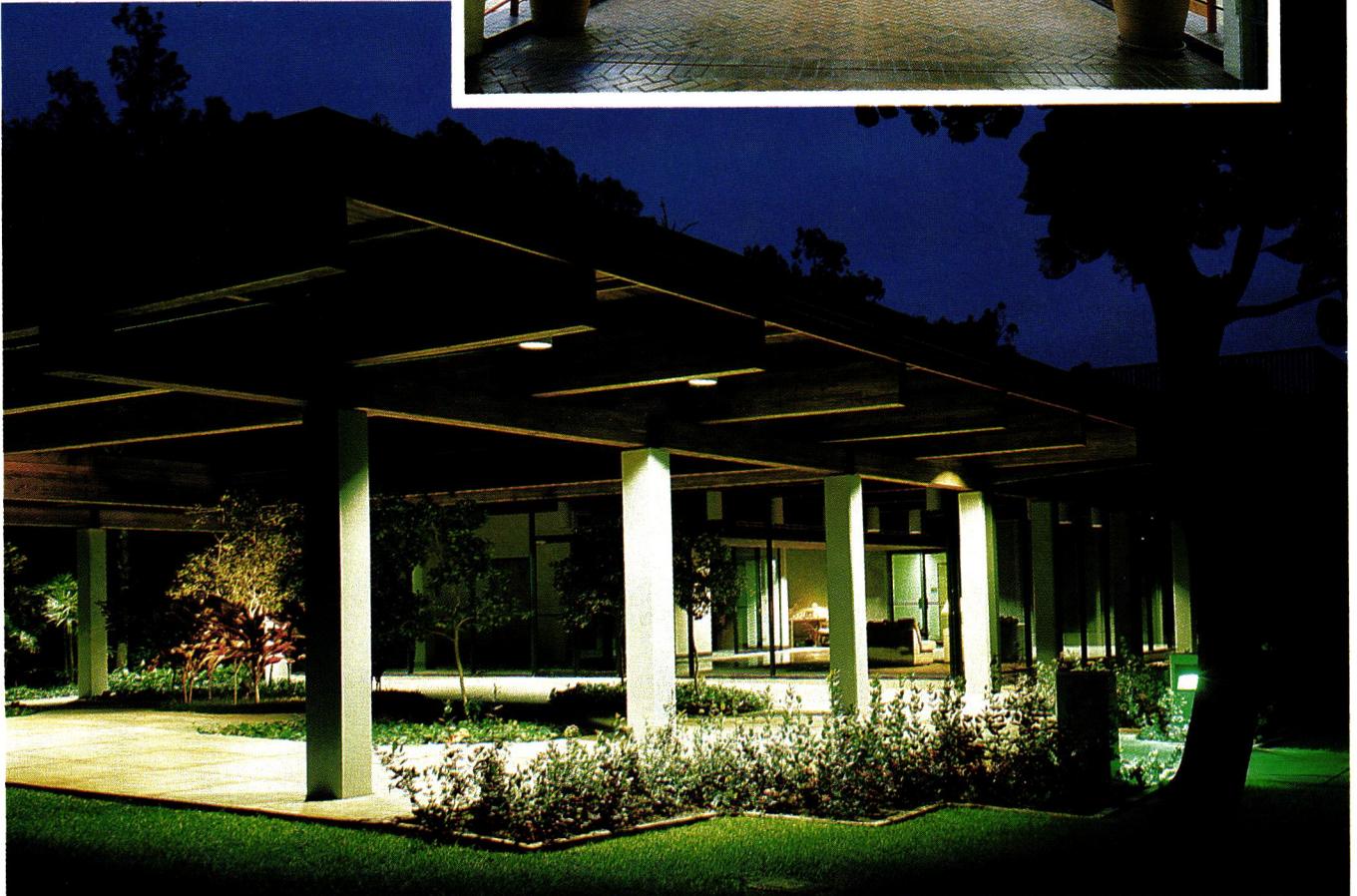


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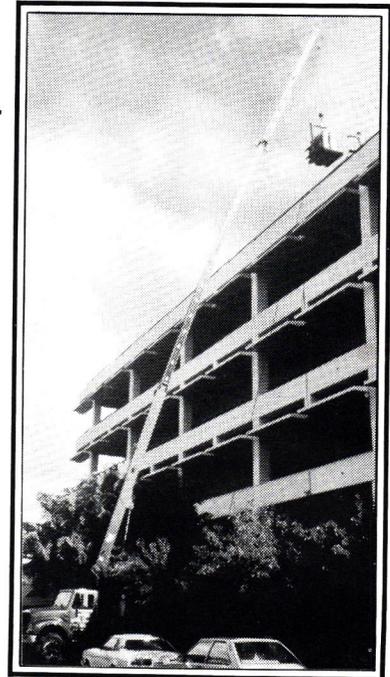
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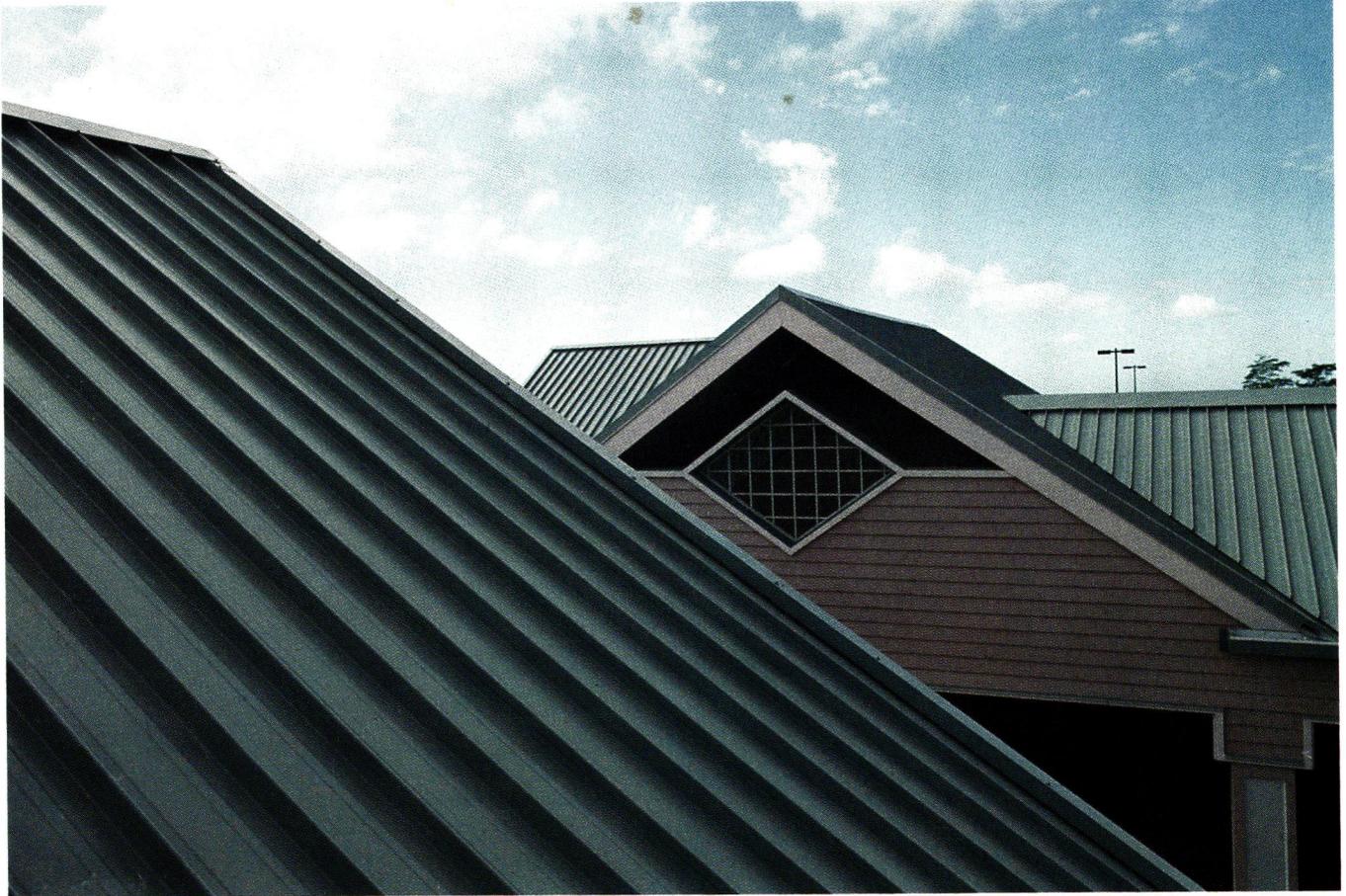
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